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AARON

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JEAN XCERON

THE SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK

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JEAN XCERON is of Greek birth. His own form language, which reinforces the stylistic current of geometric abstraction that is rooted in Mondrian's neo-plasticism, came fully into its own between the two world wars, to remain, in modified form, a vital force in our own time. In the United States, Xceron's adopted home, the artist was a daring pioneer before he earned for himself the esteem and the admiration accorded to old masters.

It is eminently fitting that his distinguished career as a painter should receive its most decisive endorsement through a one-man show at The Solomon R. Guggenheim Museum. For it was this museum's first director, Miss Hilla von Rebay, who, far back in the 1930's, acquired Xceron's work, and James Johnson Sweeney who, long before succeeding the Guggenheim's directorship, aided the artist in his strive for recognition in this country. Partly as a result of such endorsements, Jean Xceron literally found a home in The Solomon R. Guggenheim Foundation, where he has been employed and has fulfilled his duties with attentive loyalty ever since 1939.

The current exhibit surveys selectively Jean Xceron's life-work. The artist himself has spent considerable time and effort in making sure that both the exhibition and the catalogue reflect his career faithfully. With his assistance, Daniel Robbins, until recently Assistant Curator of The Solomon R. Guggenheim Museum, carried out and completed the task. As director of the Museum of Art of the Rhode Island School of Design, Mr. Robbins will have the satisfaction of sharing the Xceron retrospective exhibition with the Guggenheim Museum.

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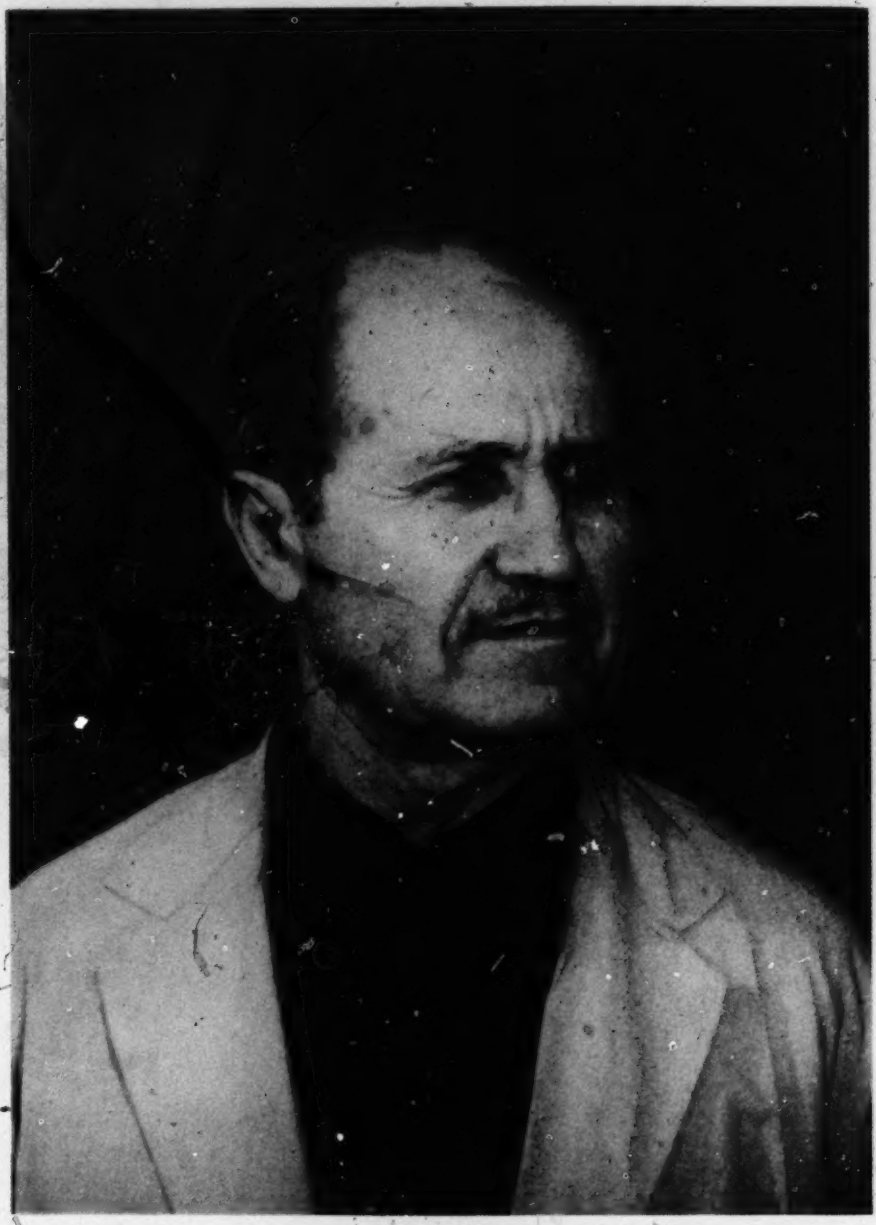

XCERON

BY DANIEL ROBBINS

Jean Xceron learned about Classical antiquity at the Corcoran School of Art in Washington, D.C. Between 1910 and 1917, fitting his academic training into a sporadic schedule of odd jobs within the local Greek community, he worked from plaster casts, patiently adapting studies of bones from the morning anatomy class to the contour drawings demanded each afternoon. In Washington, Xceron discovered that there was special cultural distinction in being a Greek, descended from the historical source of beauty as well as democracy. Like the rest of the Greek community, he was proud to realize that Classical tradition was the basis of the Beaux-Arts ideal; and it must also have been satisfying to observe that his adopted country designed the official buildings of its capital in imitation of ancient temples. But in 1910, it was somewhat difficult for Xceron to think of those ideals directly in connection with his immediate past. Those plaster casts, reflections of unseen originals, and those government buildings, colossal derivatives from unremembered prototypes, did not reflect the Greece of his boyhood. In the Greek Orthodox church, and in the homes of relatives and friends, he had seen and admired ikons, not Praxiteles; and to relieve the cast copying, he spent hours in the Library of Congress studying plates of Ravenna mosaics, rendering them in watercolor, even venturing his own designs for mosaics and pictures of the saints. Furthermore, he knew that every town in the United States where Greeks settled needed such images.

Xceron was fourteen when he arrived alone in New York, fresh from a small mountain village, Isari Likosouras, in the heart of the Peloponnesos. His father, Petros Xerocostas, was a blacksmith, and at home there had been no memories of a Classical past. Instead, there had been stories about the heroes of the Greek revolution, whose portraits Xceron had painted on the walls of his father's house. There were also ikons in the Byzantine tradition, for the saints

like the revolutionary heroes of less than a hundred years before, formed a real part of his family's life. To be an artist in such a tiny village was improbable, but the precocious decorations he made—the sculpture fashioned from bits of iron, copper wire and other scraps from the blacksmith's shop, the engravings on stone—these were admired as embellishments and signs of able craftsmanship.

Xceron had relatives in America; in Washington, in Indianapolis, in Pittsburgh, brothers and cousins of his father had launched hat cleaning, shoeshine, ice cream and candy shops. These industrious immigrants, who formed closely-knit groups in each community, welcomed the fourteen-year-old Xceron as a countryman and an additional hand. From 1904 to 1910 he lived with relatives in the Greek communities of these three cities, finally settling in Washington only when he was twenty and determined to be an artist. His skill was useful to the community, which turned to him for ikons. In 1918, to celebrate Greek Independence Day and Greek-American solidarity, he was asked to paint an enormous temporary mural for the pediment of the Treasury Building: scenes of Greek gods and heroes, balanced against modern patriots and soldiers. Xceron's Corcoran training was helpful to him, and the pageant, with Xceron's decorations, was such a success that the Greek flag and Xceron's decorations adorned the Treasury Building all day long.

While at the Corcoran, Xceron not only encountered his presumed Greek heritage, but, more subversively, acquainted himself with the new traditions of modern art. Among his fellow students (who also included Abraham Rattner) were George Lohr and Charles Logasa, largely responsible in 1916 for creating Washington's "Armory Show" by borrowing a large group of paintings from Alfred Stieglitz in New York. Although this tardy version of the exhibition that had shocked New York, Chicago and Boston created little furor in Washington, it made a profound impression on Xceron, who realized that his own preference for the flat, rich patterns of mosaic, with their expressive distortion, was a great deal closer to the progressive ideal than to his careful renderings from casts and models, even if they were Greek and certified by his art teachers. As a consequence, during his last year at the Corcoran he began to be regarded as a revolutionary. His increasingly free interpretations of the model (he painted a blue self-portrait with cubist faceting à la Picasso) and his earliest non-student works, *Crucifixion No. 6*, 1917, and especially *Adam and Eve No. 9*, 1919, show a grafting of cubism to Byzantine tradition. In his limited palette range, his geometric distortion of figures and his shallow space, Xceron's debt to early twentieth-century French painting was already evident, but in the scale of his work and in its naïve charm, he preserved the feeling of a provincial ikon painter. The most advanced formal and iconographic device in the little *Adam and Eve* is the tree that vertically divides the work, serving simultaneously as snake and

Xceron's house in Greece

Xceron with cast at Corcoran

tree trunk, with the apple functioning as the snake's head. For a short time Xceron flirted with the idea of making his living as a religious painter, he even planned a series of murals for the Greek Orthodox church in Tarpon Springs, Florida. He soon realized, however, that the cozy and insulated Greek community was not where art was advancing, so turning his eyes toward Paris, he moved to New York.

It was in New York that, for the first time, he encountered another world and discovered to his surprise that the solidarity then existing among artists was not unlike that which had sheltered him since his arrival in America. He became friendly with Torres-García, who painted his portrait in 1920 and met, among others, Weber, Walkowitz and Stella. He frequented the Metropolitan, the Public Library and the Whitney studio, and with his new friends exhibited in the New York Independents in 1921 and 1922 at the Waldorf. He began to travel independently, going up the New England coast as far as Ogunquit, Maine. The effect of these years is summarized in the more sophisticated, although less personal, work he was producing by 1923. Realizing that Cézanne was the principal source for those developments in contemporary painting that most interested him, Xceron had consciously studied that master, abandoning both the primitive charm of his earlier work and its realistic detail in favor of a concentration on formal organization. Yet in *Landscape No. 36*, 1923, there is an anticipation of what would become one of the most important characteristics of Xceron's mature style: a diffused light radiating from the roof of the house, thus giving the little painting a quality of buoyancy. This interest in light was then secondary, probably unconscious, for Xceron had set out to compose harmoniously, without regard to the direction of light or the length of shadow, certainly without regard to the time of day or the quality of subject matter.

By the time he had saved enough money to go to Paris in 1927, Xceron had established an accomplished post-Cézannesque style. He had also established some valuable friendships, among which was that of an ex-Athenian family, the Dorros', who controlled a flourishing bridal veil manufactory with offices in both New York and Paris. Much later he was to marry Mary Dorros, but in the twenties it was her elder brother, Theodoros, a writer and intellectual, who exerted a profound influence on Xceron's intellectual development. Having commissioned a portrait of Tolstoy from Xceron, he then went on to interest the artist in a wide literature. Because of his encouragement, and with the help of introductions from Abraham Rattner, Xceron, who had been painting independently for more than ten years, found the confidence to write a series of articles for the *Boston Evening Transcript* and the Paris edition of the *Chicago Tribune*. He thus was accepted immediately into the Paris art world, not yet as a painter—of which there were hundreds from all parts of the world, but as an American critic highly sympathetic to modern art—of whom there were very few. He wrote articles on

Greek pageant in Washington

Torres-García portrait of Xceron

Mondrian, Van Doesburg, Léger, Arp and Larionov; he visited studios, discussed painting and unknown to many of his friends, he returned to his own studio and painted.

Only the wise and sympathetic Torres-García and the Dorros' knew that Xceron was a painter, but gradually certain Greek members of the Paris art world, the writers Christian Zervos and Tériade, the sculptor Tombros, not only discovered that Xceron painted, but that in his modest, quiet fashion he painted very well. His first one man exhibition thus opened at the Galerie de France in 1931 under the sponsorship of the influential *Cahiers d'Art*. Xceron was dazzled by the procession of notables who trooped through the gallery: Mondrian, Arp, Léger, Van Doesburg, Masson, Hélion—almost every Paris painter of consequence, all painters about whom Xceron had written and all men whose work he had profoundly admired for years—came to see his paintings and went away impressed.

What they saw was a group of post-cubist canvases tempered by a very personal lyricism. Had they known the Xceron who struggled between 1919 and 1929 to master the logical construction of Cézanne, they would have remarked the greater boldness with which he applied paint, and noted how curvilinear forms had replaced rectangular ones. It was evident, as in *Violin No. 7* that his still life subjects were wholly and deliberately suggestive of human figures. This characteristic of imparting markedly human associations to what might at first seem to be purely investigative exercises in the organization of form became increasingly evident as Xceron's work developed. It appears in *Portrait of the Artist No. 67*, 1932, where the thrust and slight forward tilt of the head create a sense of great alertness, even though there is no expression on the face. It is also apparent that the head is an analogy to the top of a stringed instrument.

Xceron's most significant painting of the early 1930's is *Violin No. 6E*. As James Mellow noted, this is a transitional work, proceeding from curvilinear forms on the left, where Picasso's influence is most apparent in the figure strumming a musical instrument, to purely horizontal and vertical divisions on the right, where one sees reminiscences of both early Mondrian and Torres-García.[1] The painting, however, also contains an intervening stage that is an important key to Xceron's future work. This link is not so specifically localized as an area of the painting, existing rather as the necessary completion of an idea. The middle third of the picture is a close dissection of instrument forms themselves, the "S" curved sound openings, the strings and round holes. Thus, the final, right third of the work, where light modelled areas exist alone, represents pure sound, and the whole painting quite literally develops from reality to pure abstract effect, as evident in the iconography as in the regularization of the forms from left to right: player, instrument, sound.

All of Xceron's paintings from 1933 to 1936 strive to rid themselves of the last traces of figuration, yet equally, they are all about music, people and art. His forms meet with dignity, they never collide, never passionately embrace, never become uncontrolled. Throughout this period, he favored a vertical format, and gradually reduced textural emphasis, that density of pigment which had been so considerable during the previous six years. Finally, in 1935-36 he worked almost exclusively in watercolor and gouache, for Xceron required this discipline to concentrate on his growing interest in light. This light came from no outside source, but instead radiated from the colors, clinging to the edges of a form and imparting a certain ethereal quality.

Returning to oil in 1937, Xceron utilized the discipline he had gained from experience with gouache to produce beautiful, cool and transparent harmonies. He had developed a modelling or chiaroscuro that refused to turn or round the form. Unlike Léger, who also consistently modelled simple shapes to impart weight, density, or a sense of volume, Xceron's modelling achieved instead a palpable atmosphere around clear and intense forms, concentrating greatest luminosity toward the center of the canvas as in *Composition No. 242*. His

[1] Mellow, James. "Jean Xceron at Seventy," *Arts Magazine*, New York, vol. 34, no. 9, June 1960, pp. 30-33.

shading was always from top to bottom, or bottom to top, never from left to right. In addition, although he used bright colors, he never assaulted the eye. Thus, in *Painting No. 239*, using a white ground with intense colors, he modulates violet like the pressured strokes of a pen, hard and then soft; he plays a vivid yellow against white so that it almost flashes; but, very carefully, he relieves the optical pressure with a narrow dark line against the form, and a nearby soothing green.

As Xceron's works grew in confidence and delicacy, attaining by 1937-38 a rare technical perfection, they gradually lost some of their once-characteristic innocent gravity to become almost playful. Toward 1940-41 *(Composition No. 251)*, forms became smaller and individual arrangements more intricate; the geometric perfection of a curve or an ellipse freely modified, preparing for his first non-right-angled orientations. These changes are evident in the small, lyrical *Fragments No. 252*, 1941, where variations in background intensity have become more pronounced, the color gathering strength as it adheres—almost as if magnetically attracted—to the playful forms which for the first time meet in a series of oblique angles. Instead of a central, radiating luminosity, a quiet and subtle movement from dark edges to a light core, these edges fade into a nimbus of softly radiating light. In *Composition No. 269*, the shadows cluster around the forms, now more monumental and rugged. At the very core, an apparently solid, unmodelled shape slips quietly into the background, dematerializing into a magnificent violet glow. Xceron had reversed the customary function of light, for instead of using light to reveal form, he arranged to have it swallow shapes, dissolving the crispest forms in the process. He created a mysterious dawn, in which light absorbs rather than illuminates, his pure geometry.

During the early 1940's, Xceron mastered absolutely quiet, infinitely subtle transitions in form, using color areas modelled from bright to dark, but without ever tilting a plane or causing an indiscreet jump either forward or backward. His surfaces were perfect and delicate, like a membrane everywhere equal. In 1944, however, the brush stroke, which had been banished since the gouaches of 1936, suddenly reappeared in *White Form No. 271*. In the Whitney painting *(Composition No. 273)* and the Miller painting *(Composition No. 275)*, he began to work out the implications of this bolder touch which eventually would distribute radiating light areas against radiating dark areas to yield a much deeper space. In the Miller painting, the dark, dynamic cross-hatching seems to emphasize the attraction of dark for light and light for dark and these two forces are more nearly equal than they had been in the earlier, more tranquil paintings.

At the same time, Xceron's color grew ever more bright and varied and his forms became more intricate, because they were consistently open. From 1945 through 1948, they were enhanced by a striking use of black line, a line broken and roughed by impinging color, as if white light could be sucked out of the multicolored void by these sensitive antennae (as in *Multiform No. 303*, 1947, or *Rhythm No. 301)*. This was the period of Xceron's widely publicized painting *Radar*.[2]

Over the years, Xceron's art found increasing recognition. By the mid-1930's he was—to his surprise—a painter of reputation, one of the inner circle associated with Circle et Carré, Abstraction-Création, and the Surindependants. When he came back to America for his first New York show at the Garland Gallery in 1935, he became friendly with two of the most perceptive Americans then interested in abstract art: James Johnson Sweeney and David Smith. Smith asked his advice and received counsel to become a sculptor. (Very good advice, it turned out.) Sweeney was instrumental in obtaining his second United States exhibition, at the Nierendorf Gallery, and for this Xceron again returned to America late in 1937. He never went back to Europe. At the Nierendorf, Hilla von Rebay saw his work and acquired examples for the Guggenheim Foundation, thus inaugurating a long association.

[2] *Radar*, commissioned by Alfred H. Holbrook is in the collection of the Georgia Museum of Art, University of Georgia. It was reproduced in *Life*, New York, vol. 24, no. 5, February 2, 1948, p. 69. Accompanying the story, "*Radar*: A Non-Objective painter tries to marry science and art on canvas."

The American Abstract Artists, then barely organized, welcomed him with open arms for, in those days before the arrival of the great wave of exiled Europeans, he was one of the very few abstract artists who had acquired an international reputation. He had already surmounted some of the barriers that this handful of American abstract painters faced: public indifference and official hostility; his was a modest success that could help counter the deeply rooted provincialism of the American art world. Commercially, Xceron fared only a little better than his new colleagues, but he did symbolize the achievement of Parisian abstraction, and, for years (well through the 1940's, when American exhibitions were almost entirely dominated by regional and social realist art) Xceron was one of the very few abstract artists admitted into the large national competitions, standing out like a rare curiosity in almost every Pittsburgh survey, and somehow convincing even the most conservative juries of his honesty and skill as a painter. While working on the Federal Arts Project, he continued to execute resolutely non-objective murals, a style almost totally alien to the typically social realist W.P.A. art, even in the chapel at Riker's Island Penitentiary. One wonders what the inmates thought!

No fanfare ever surrounded Xceron or his work. Temperamentally incapable of sensational behavior or active group participation, he could only continue to paint, even when the sudden explosion of a new kind of American abstract art began to command universal attention in the late 1940's and early 1950's. In Paris, he had been briefly part of an international abstract movement; in the New York of the 1950's, he was already respectfully identified with the past, and gravitated back to the Greek community, where he felt most at home. This American-Greek community has yielded other important artists: Vagis, Nikolaides, Kaldis, Constant, Stamos, Baziotes, and more recently Voulkos and Lekakis—all Greeks, all of different times and temperaments. Xceron, however, was among the first, and Xceron, for fifty years has been among the most constant and diligent in his single-minded, unswerving pursuit of a quiet ideal. Other Greek-American artists moved more freely in the world of American art at large, became more American, identified with a prevailing style—much as Xceron (considered an International) had done during his ten years in Paris. Thus, the New York abstract movement swept past him to general acclaim, and Xceron, who had been one of the few exhibitors of geometric abstract painting in the 1930's and 1940's, still remained virtually alone during the 1950's: one of the few "classic" abstract painters. Today, in the mid-1960's, with yet another fresh wave of American painting dominating the catalogues of large group shows, Xceron's independence and individuality has become even more compelling, for he continues to develop and expand his art, even though its principles had been established in 1936-37. Now, there is no background of a current period style to submerge his great ease and quiet perfection, his quality as an independent artistic personality.

To the attentive observer, *Image No. 330*, 1949, will seem as much an anomaly as the first brushed paintings of 1944-45. In many respects it represents a return to themes from the early 1930's, although it is more subtle and complex in its allusions to figures and musical instruments and more resolutely cubist in its spatial organization, as if Xceron consciously grasped for his tradition to help sustain himself in the flood of Abstract Expressionism. It is also the first painting in thirteen years not chiefly concerned with light, and as such is a preparation for Xceron's next crystallized interest, the figure. He must have felt that his paintings had become too diaphanous, too soft, too light-enveloped, and therefore made an effort to tighten his forms, to create a more aggressive image with crisper internal movement. *Painting No. 239* and *Sound No. 291* share qualities of hardness and softness; *Beyond White* distills crispness of movement, but sheds rough black line. Finally, by 1954 with *Ikon No. 386* and large delicate watercolors like *Figure No. 389A*, 1955, a clear-cut single image emerges, a strong white megalith on a deep blue ground.

Painting 9, No. 424, 1958, was the first Xceron since 1932-33 in the horizontal format. Although it employed the sharper forms that culminated with *Ikon*, the nature of the shapes underwent still further metamorphosis. There are no longer rectangles, circles, ovals, but more organic, suggestive images. The organization now recalls a landscape, with a

deliberate, slow movement from left to right, a glow of twilight against which are set rock-like shapes. On the right, a large white area hangs over a blue, reminiscent of a gleaming temple overlooking a precipice. This balance contributes a certain minimal anxiety, the level that Xceron tolerates; we know the white will not really topple, because it is so firmly balanced against the glowing light passage across the bottom of the painting.

Through the next years and up to the present, movement in Xceron's paintings continued to become more active, the colors growing stronger and, above all, the pulsation of light more prominent. References to figures and fragments of landscape become constant and more complete. *Painting No. 426*, 1959, and *Painting No. 430*, 1960, are, for Xceron, almost violent paintings. In the latter, angles clash in from all four corners and the figure forms—head, neck, breasts—are splayed out again in a landscape space. *Composition 8, No. 432*, 1960, is one of the boldest and most daring arrangements Xceron ever produced, with areas of intense swirling whites punctuated by incisive black arabesques that almost swamp the figure forms in the lower right. The figures, however, were determined (almost as if they had a will of their own) to emerge. Finally, in 1961 Xceron painted a white canvas black, and drew a frieze of almost barbaric, primitive forms across it, these illuminated by yellow-green light, with the light cohering as before to the edges of the forms. Although reminiscent of Classical black ground vase painting, this 1961 picture also sustains a blood red at the bottom, and a streak of deep blue behind. It has the quality of a ritual dance. In *Source No. 445*, 1962, the same method allows forms of violet and lurid yellow to grapple together like two archaic monsters in a field of bones and shattered trees. These shapes avoid collision. From an artist now over seventy, these works are the darkest and most romantic of his lifetime; they include the El Greco-like *Painting 7, No. 438*, 1961, whose twisting forms lean in from dense space but, as always, never become uncontrolled.

As brooding and near-violent as the large oils became through 1962, Xceron's drawings and watercolors pursued a more placid course. In theme, the barbaric and active figures that appear in the paintings present a sunnier, if no less primitive, mood. *Pageant No. 558A*, a drawing in the Walter collection, is exquisitely organized and possesses all the spirit of a group of centaurs at play. Finally, in the oils from 1963 to the present, all the figures clearly emerge—graceful, active, almost with facial expressions, always alert—playing against a sensuous clear blue which clings materially to the purity of their forms. These works, *Caryatides 27, No. 452* and *Figures 24, No. 449*, 1963, were painted out-of-doors on clear and sunny afternoons. Xceron, 75 years old, seems to have returned to the Arcadia he had not seen since 1904, but his Greece was still not the Greece of plaster casts.

In these years of old age, a whole painting career intervening and a wide culture attained, specific memories that had meant little or nothing when he first came to the United States begin to return: mountain-locked Isari Likosouras, his native village, was always flooded with light and to the south, the gulf of Messinia sparkled thirty or more miles away; the site of Lykosuras with its ruined city on an acropolis; the sanctuary of Despoina, its ruined Doric temple. These distant, but now meaningful images influence the imagination of Xceron, the still classic abstractionist, but also the Greek who wandered there, unthinking, as a youth. He can draw the temple now; sixty years ago it was merely a familiar heap of stone on the outskirts of his village.

Xceron's art has always been so gentle, its drama internal and apparent only to those who follow it attentively. Instinctive, almost humble, it attains a rare poetry that too few have taken the trouble to contemplate. David Smith, who was as American as Xceron is Greek, and knew of the world as Xceron does not, once wrote to his painter friend "...You have the pictures and that is not new—you have always made them, and maybe they are too good, too subtle, too sensitive; but someday the world will catch up with you. Most artists are with you and that is the greatest level of appreciation..."[3]

[3] letter from David Smith to Xceron, April 22, 1957.

WORKS IN THE EXHIBITION

1. CRUCIFIXION NO. 6. 1917.
Oil on canvas, 11½ x 9".
Lent by the artist.

2. ADAM AND EVE NO. 9. 1919.
Oil on canvas, 9½ x 7½".
Lent by the artist.

3. LANDSCAPE NO. 36. 1923.
Gouache on board, 15½ x 19".
Lent by the artist.

4. CHARTRES NO. A1. 1929.
Watercolor, 18 x 24".
Lent by the artist.

5. VIOLIN NO. 7. Paris, 1931.
Oil on canvas, 27½ x 22¾".
Lent by Mary Dorros Xceron, New York.

6. PORTRAIT OF THE ARTIST NO. 67. Paris, 1932.
Oil on board, 16 x 13".
Lent by Mary Dorros Xceron, New York.

7. VIOLIN NO. 6E. 1932.
Oil on canvas, 25½ x 31⅞".
Lent by the artist.

8. PAINTING NO. 70. 1933.
Oil on canvas, 16 x 13½".
Lent by Mary Dorros Xceron, New York.

9. DRAWING. 1935.
Ink, 5⅜ x 9½".
Collection Rose Fried, New York.

10. COMPOSITION NO. 220A. 1936.
Gouache, 30 x 21½".
Lent by the artist.

11. PAINTING NO. 219. 1936.
Oil on canvas, 18¼ x 15".
Lent by Mary Dorros Xceron, New York.

12. COMPOSITION NO. 242. 1937.
Oil on canvas, 45⅞ x 31⅞".
Collection The Solomon R. Guggenheim Museum, New York.

13. PAINTING NO. 211. 1937.
Oil on canvas, 25½ x 21¼".
Collection Mr. and Mrs. Edgar B. Miller, Chicago.

14. PAINTING NO. 239. 1938.
Oil on canvas, 58 x 38¼".
Lent by the artist.

15. SERIES OF FOURTEEN STUDIES FOR PAINTINGS NO. 259B. 1939.
Watercolor and ink, 11 x 16½".
Lent by the artist.

16. COMPOSITION NO. 250. 1941.
Oil on board, 21½ x 19¼".
The Joseph H. Hirshhorn Collection, New York.

17. COMPOSITION NO. 251. 1941.
Oil on canvas, 40 x 30¼".
Collection The Solomon R. Guggenheim Museum, New York.

18. FRAGMENTS NO. 252. 1941.
Oil on canvas, 26 x 20".
Lent by the artist.

19. WHITE AND GRAY NO. 256. 1941.
Oil on canvas, 30½ x 20½".
Collection Mr. and Mrs. Fred Olsen through The Olsen Foundation, Guilford, Connecticut.

20. PAINTING NO. 260. 1942.
Oil on board, 19 x 19".
Lent by the artist.

21. COMPOSITION NO. 261A. 1943.
Oil on canvas, 40 x 30".
Collection Miss Hilla von Rebay, Greens Farms, Connecticut.

22. DRAWING AND WATERCOLOR NO. 263A. 1943.
Watercolor and ink, 8½ x 11".
Lent by the artist.

23. DRAWING NO. 251A. 1944.
Ink, 19 x 12½".
Lent by the artist.

24. COMPOSITION NO. 269. 1944.
Oil on canvas, 51 x 45".
Collection The Solomon R. Guggenheim Museum, New York.

25. WHITE FORM NO. 271. 1944.
Oil on canvas, 36 x 30".
Collection The Solomon R. Guggenheim Museum, New York.

26. COMPOSITION NO. 257. 1945.
Oil on canvas, 19⅛ x 15⅛".
Collection The Solomon R. Guggenheim Museum, New York.

27. COMPOSITION NO. 273. 1945.
Oil on canvas, 40 x 32".
Collection Whitney Museum of American Art, New York. Gift of the Friends of the Whitney Museum.

28. COMPOSITION NO. 275. 1945.
Oil on canvas, 32 x 40".
Collection Mr. and Mrs. Edgar B. Miller, Chicago.

29. PAINTING NO. 293. 1946.
Oil on canvas, 40 x 32".
Collection The Solomon R. Guggenheim Museum, New York.

30. COMPOSITION NO. 325. 1947.
Watercolor, 13 x 10½″.
Collection Mr. and Mrs. Saul Edelbaum, New York.

31. MULTIFORM NO. 303. 1947.
Oil on canvas, 50 x 40″.
Collection The Solomon R. Guggenheim Museum, New York.

32. RHYTHM NO. 301. 1947.
Oil on canvas, 51 x 42″.
Collection The Solomon R. Guggenheim Museum, New York.

33. COMPOSITION NO. 319. 1948.
Oil on canvas, 42 x 34″.
Collection The Solomon R. Guggenheim Museum, New York.

34. IMAGE NO. 330. 1949.
Oil on canvas, 51 x 42″.
Lent by the artist.

35. SOUND NO. 291. 1949.
Oil on canvas, 51 x 42″.
Collection Mr. and Mrs. Edgar B. Miller, Chicago.

36. VARIATIONS NO. 329. 1949.
Oil on canvas, 50 x 42″.
Mr. and Mrs. Walter Nelson Pharr, New York.

37. BEYOND WHITE. 1950.
Oil on canvas, 50¾ x 40⅛″.
Collection Krannert Art Museum, University of Illinois, Champaign.

38. TWO CIRCLES NO. 338. 1951.
Gouache, 22¾ x 15″.
Collection Mr. and Mrs. Norman Belgrade, Chicago.

39. PAINTING NO. 341A. 1951.
Oil on canvas, 30 x 24″.
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40. IKON NO. 386. 1954.
Oil on canvas, 34⅜ x 22⅞″.
Collection The Solomon R. Guggenheim Museum, New York.

41. FIGURE NO. 389A. 1955.
Watercolor, 30¾ x 22¼″.
Lent by the artist.

42. PAINTING 9, NO. 424. 1958.
Oil on canvas, 42 x 70″.
Lent by the artist.

43. PAINTING NO. 426. 1959.
Oil on canvas, 37 x 48″.
Lent by Rose Fried Gallery, New York.

44. CIRCLE NO. 515A. 1960.
Watercolor, 8½ x 11½″.
Collection Mr. and Mrs. George Phillips, Jr., Chicago.

45. COMPOSITION 8, NO. 432. 1960.
Oil on canvas, 70 x 42″.
Lent by Rose Fried Gallery, New York.

46. PAINTING NO. 430. 1960.
Oil on canvas, 40 x 51″.
Lent by Rose Fried Gallery, New York.

47. PAINTING 7, NO. 438. 1961.
Oil on canvas, 70 x 41″.
Lent by Rose Fried Gallery, New York.

48. PAINTING 9, NO. 435. 1961.
Oil on canvas, 36 x 48″
Lent by Mary Dorros Xceron, New York.

49. PAINTING 11, NO. 436. 1961.
Oil on canvas, 33 x 45″.
Private Collection, New York.

50. DRAWING NO. 3. 1962.
Ink, 11 x 8½″.
Lent by the artist.

51. LANDSCAPE NO. 38. 1962.
Watercolor, 12 x 17½″.
Lent by the artist.

52. PAGEANT NO. 558A. 1962.
Watercolor, 22 x 31″.
Collection Miss May Walter, New York.

53. SOURCE NO. 445. 1962.
Oil on canvas, 33 x 27″.
Lent by the artist.

54. U FORM NO. 553A. 1962.
Watercolor, 31 x 22″.
Collection Lawrence Bloedel, Williamstown, Massachusetts.

55. CARYATIDES 27, NO. 452. 1963.
Oil on canvas, 40 x 51″.
Lent by the artist.

56. FIGURES 24, NO. 449. 1963.
Oil on canvas, 40 x 50″.
Lent by the artist.

57. SOUND 21, NO. 446. 1963.
Oil on canvas, 23 x 27″.
Lent by the artist.

58. MORPHES NO. 457. 1964.
Oil on canvas, 40 x 51″.
Lent by the artist.

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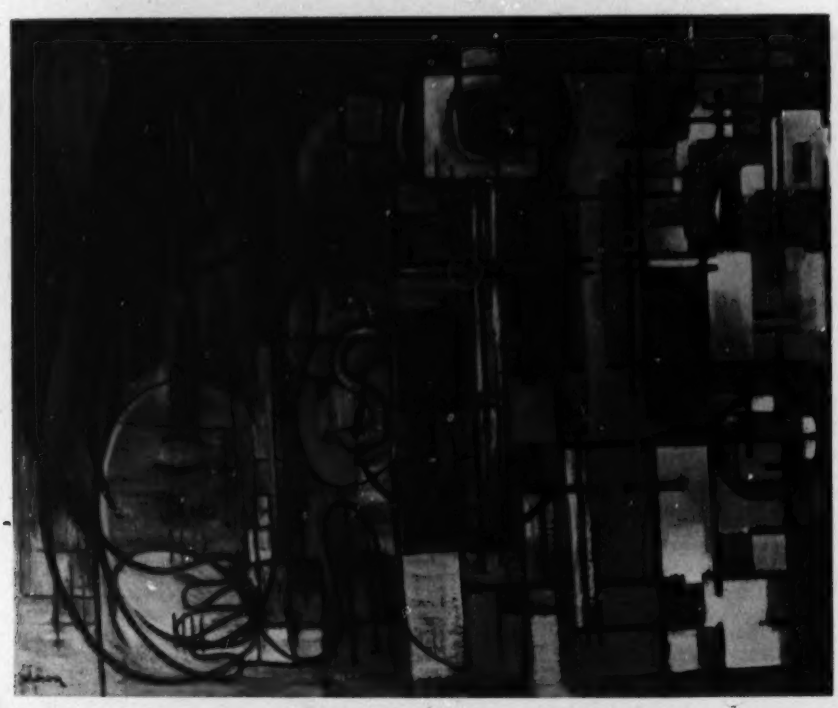

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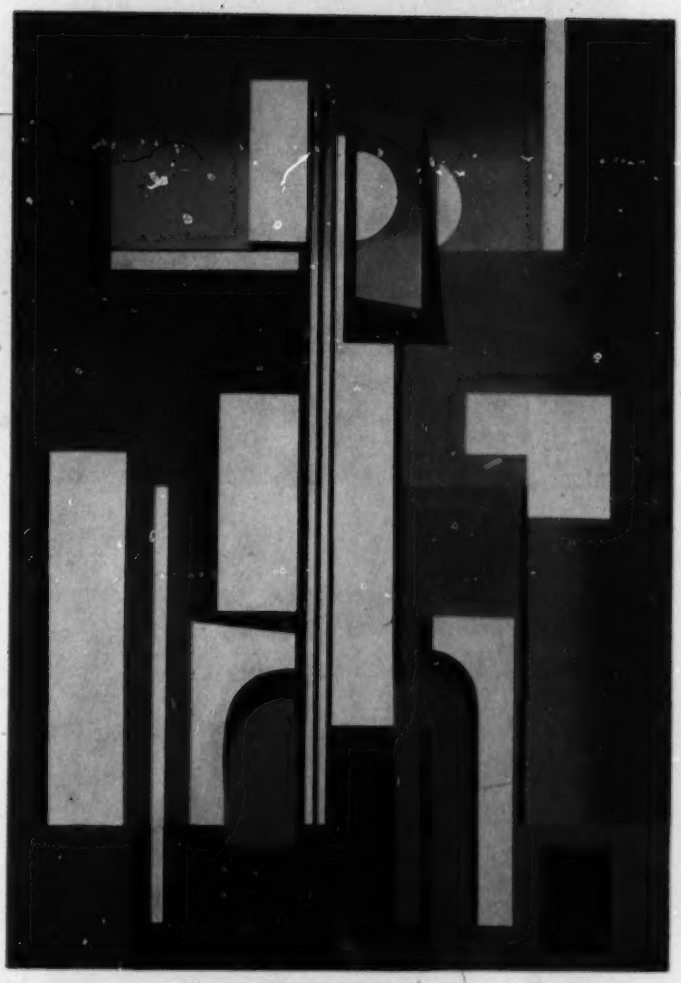

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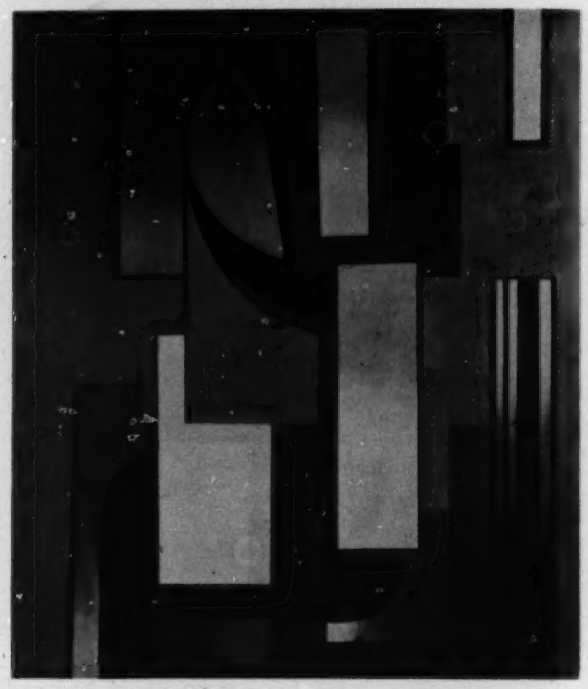

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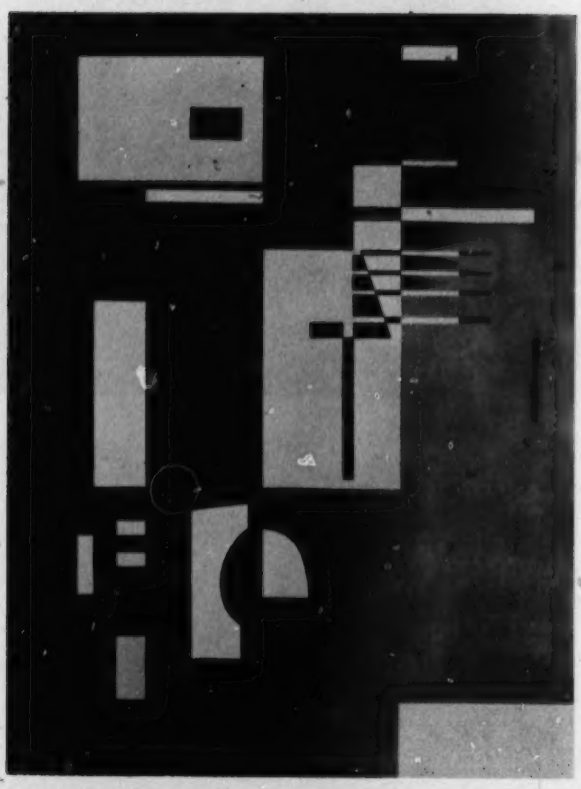

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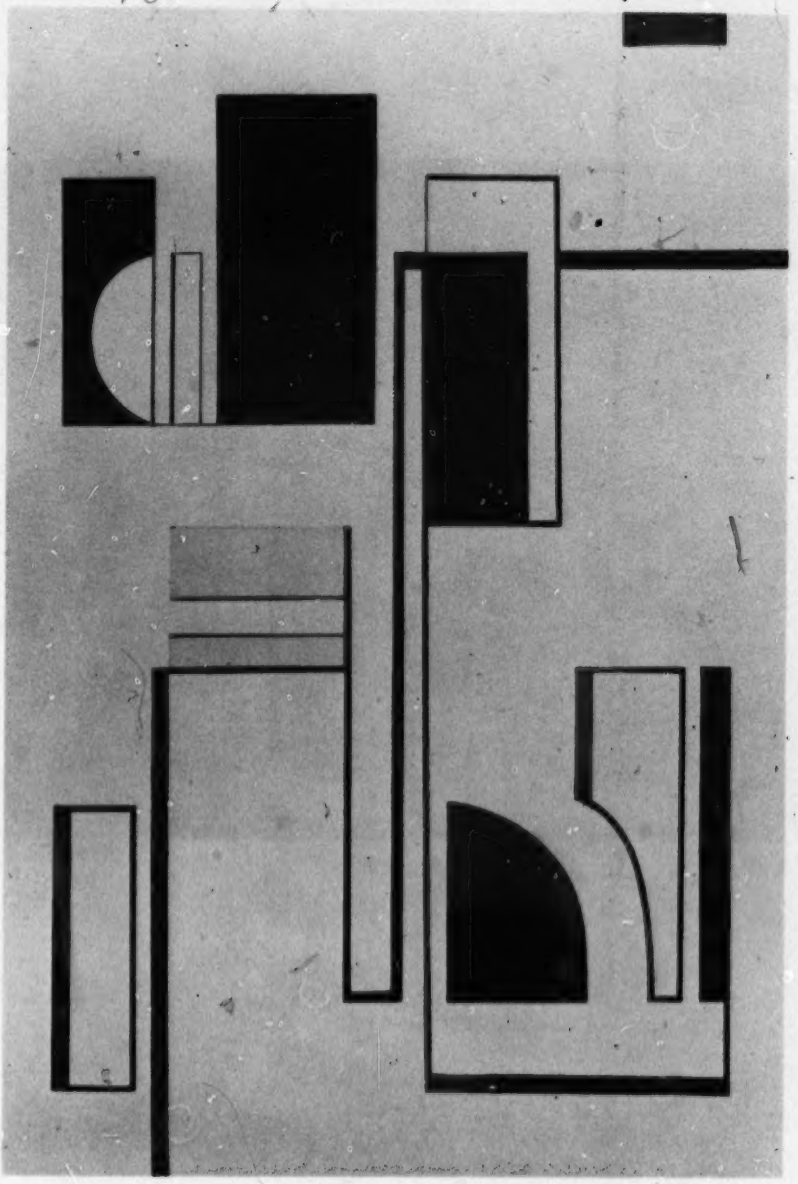

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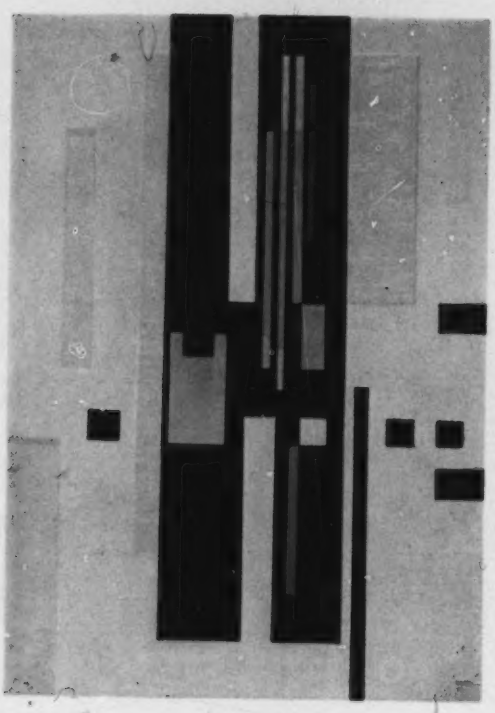

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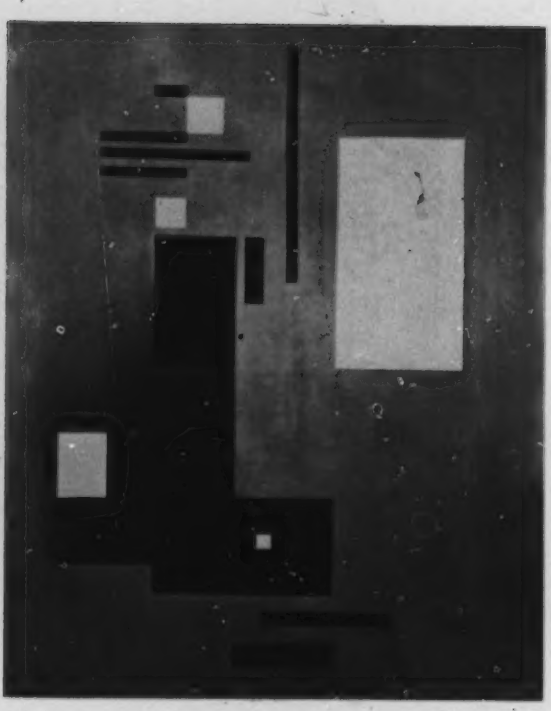

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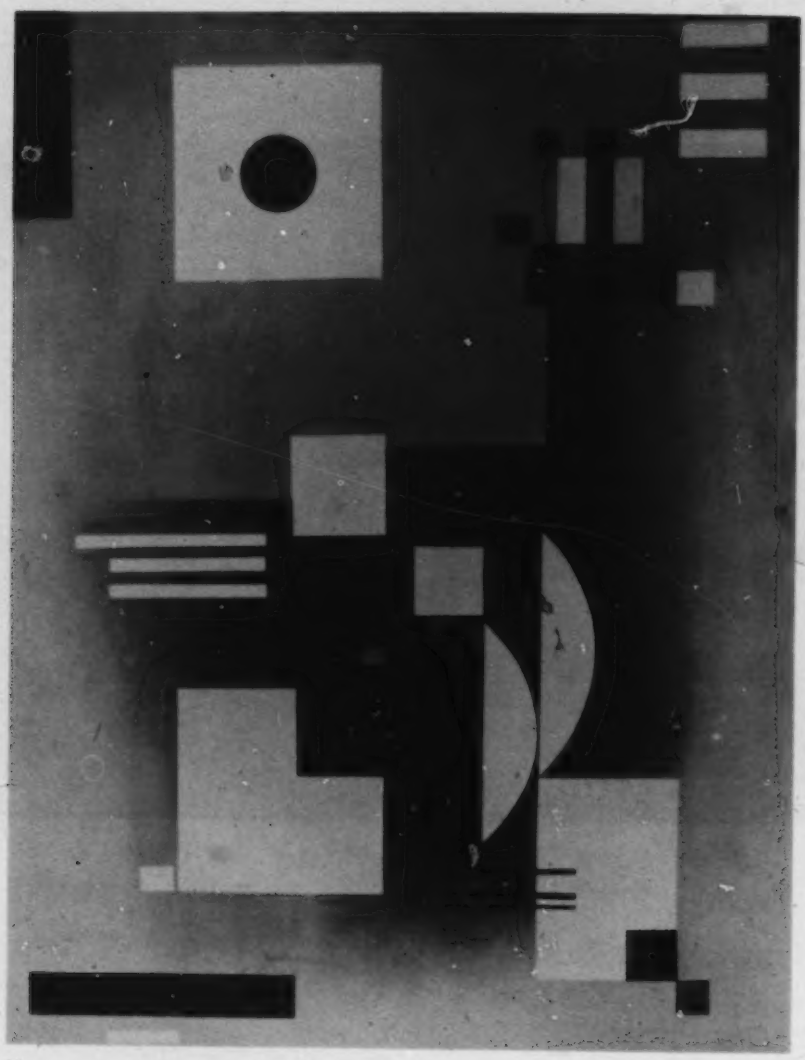

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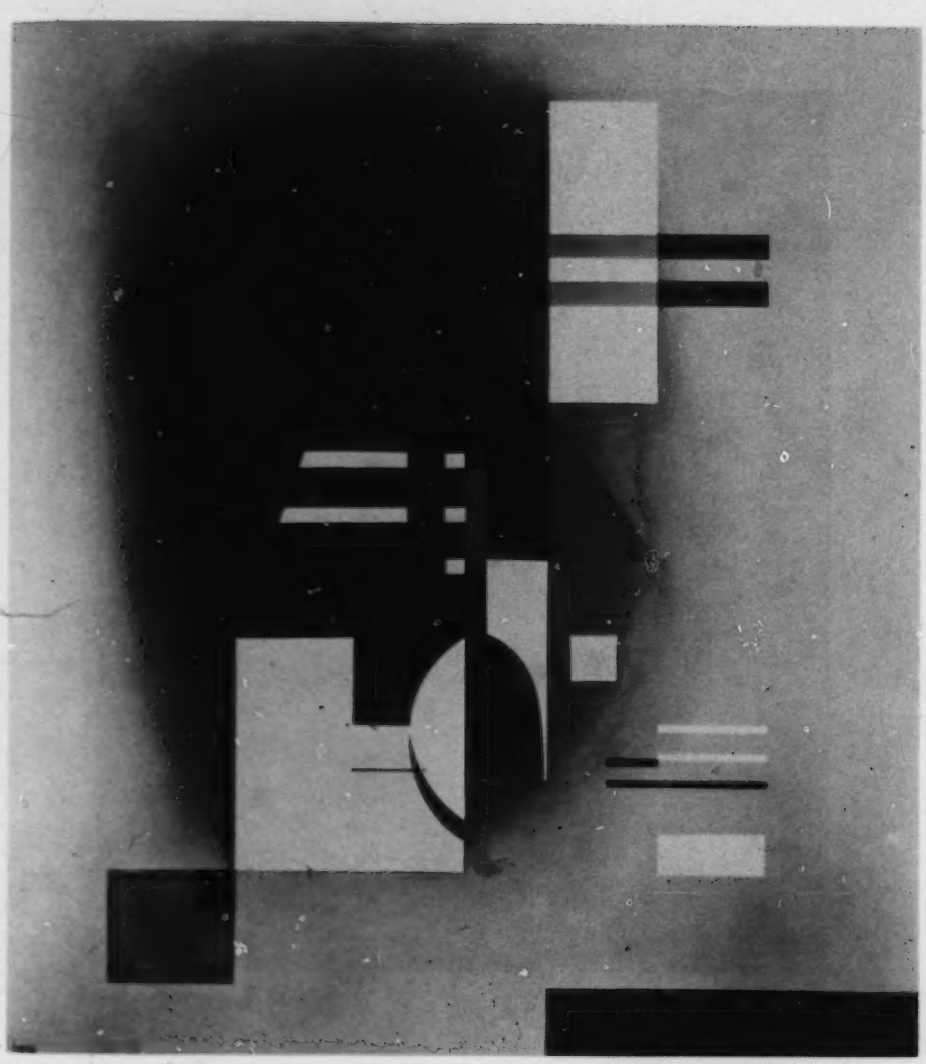

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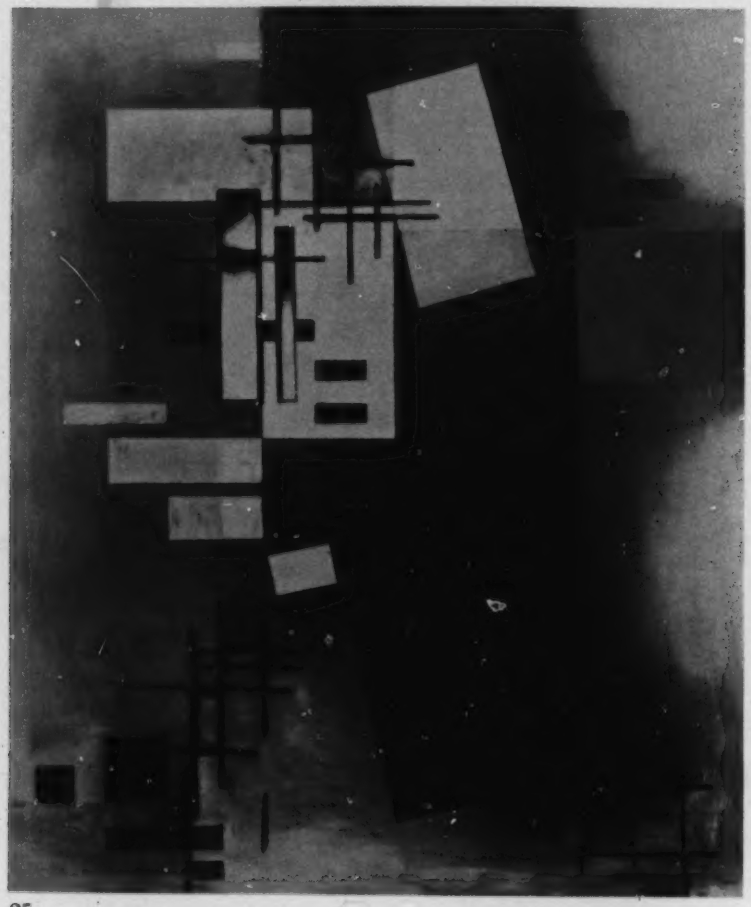

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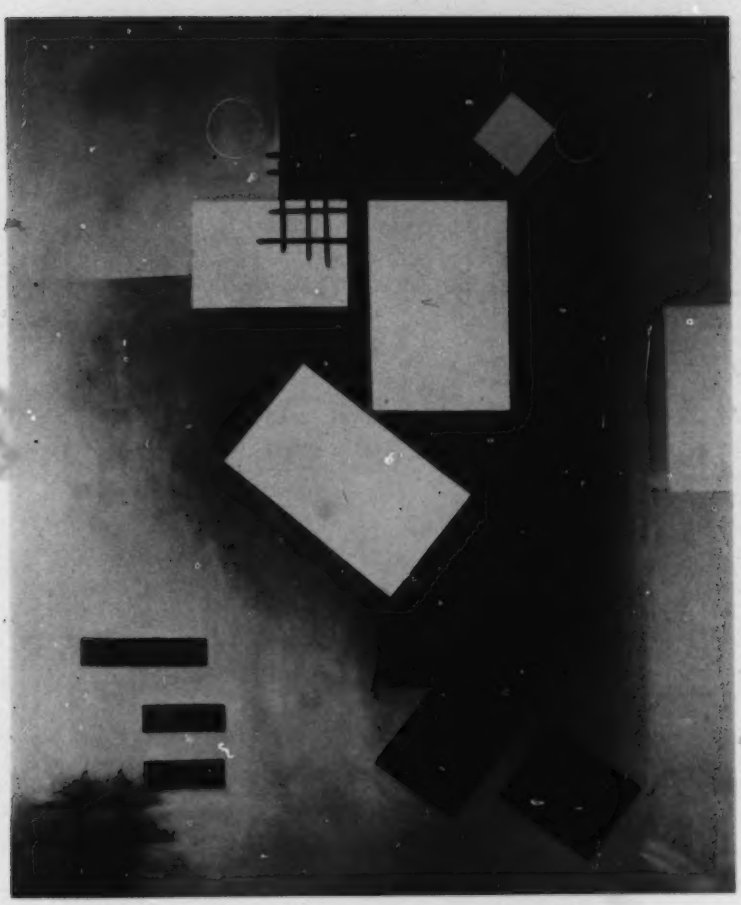

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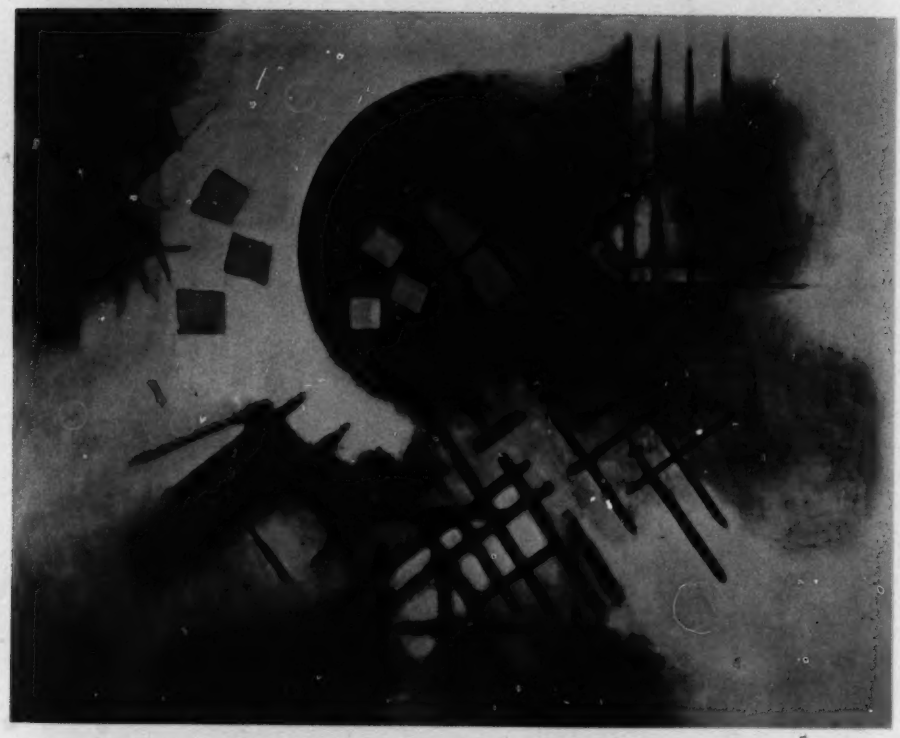

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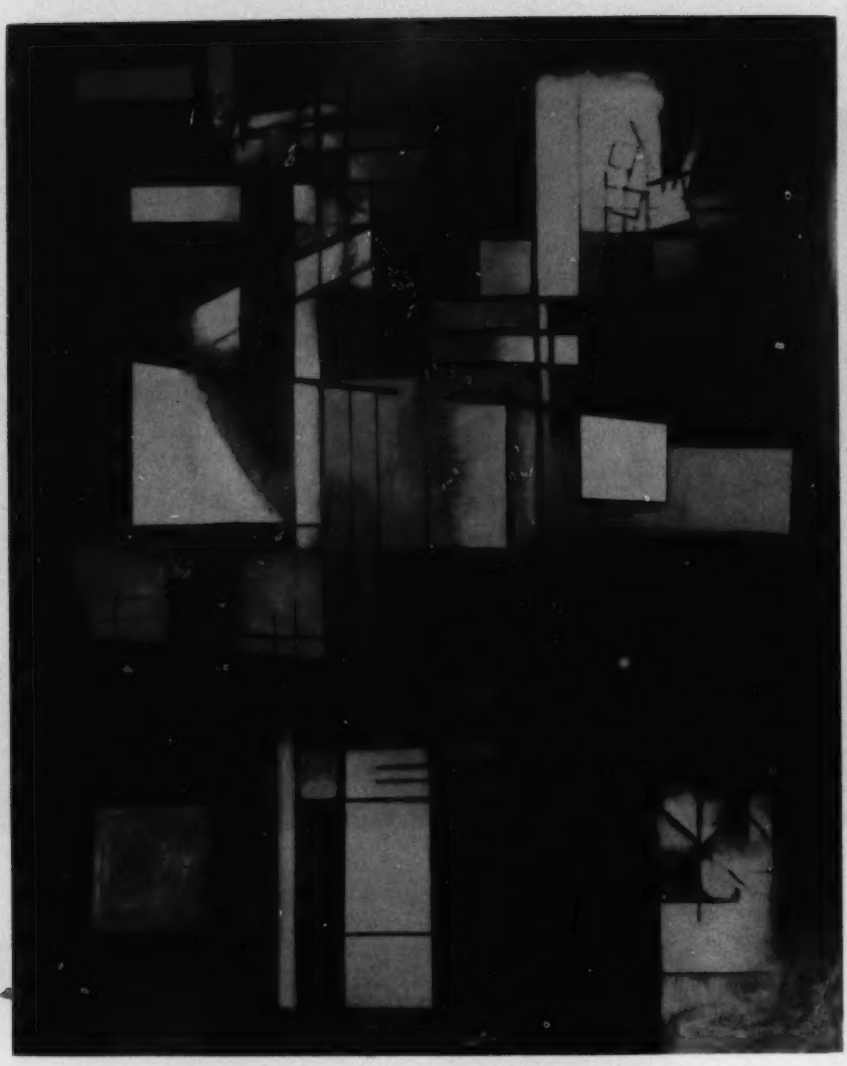

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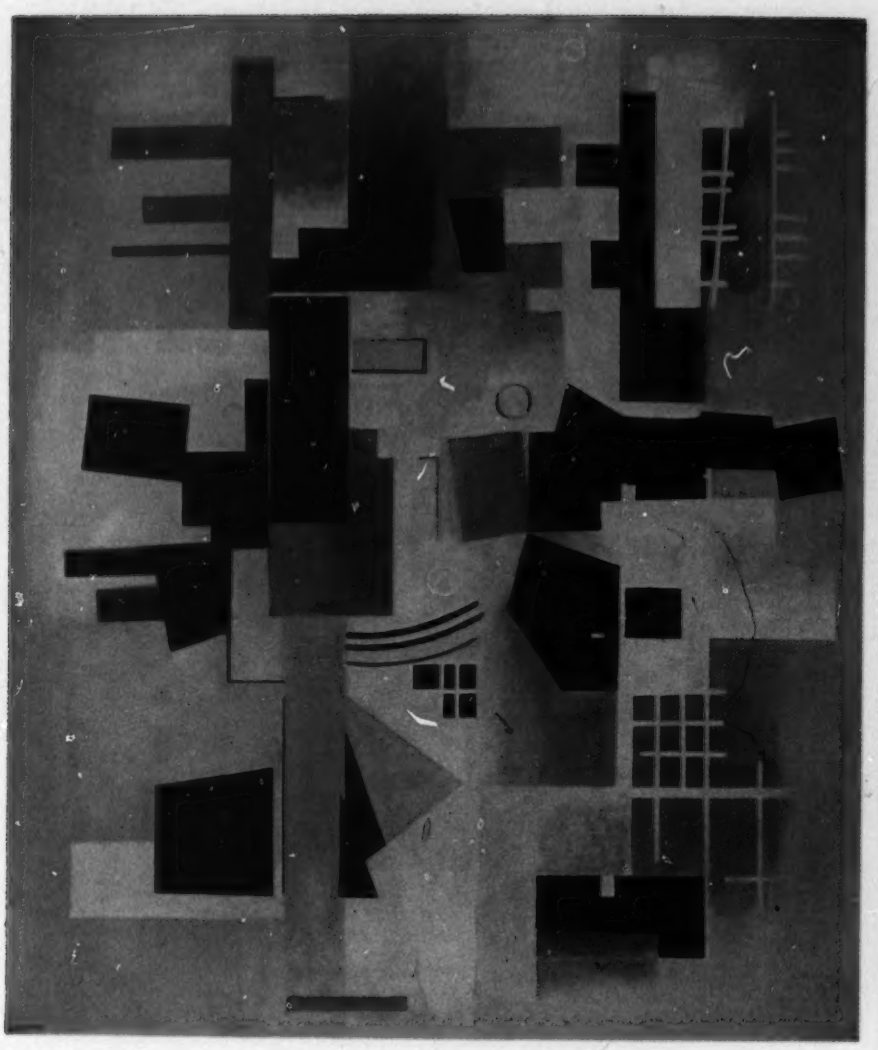

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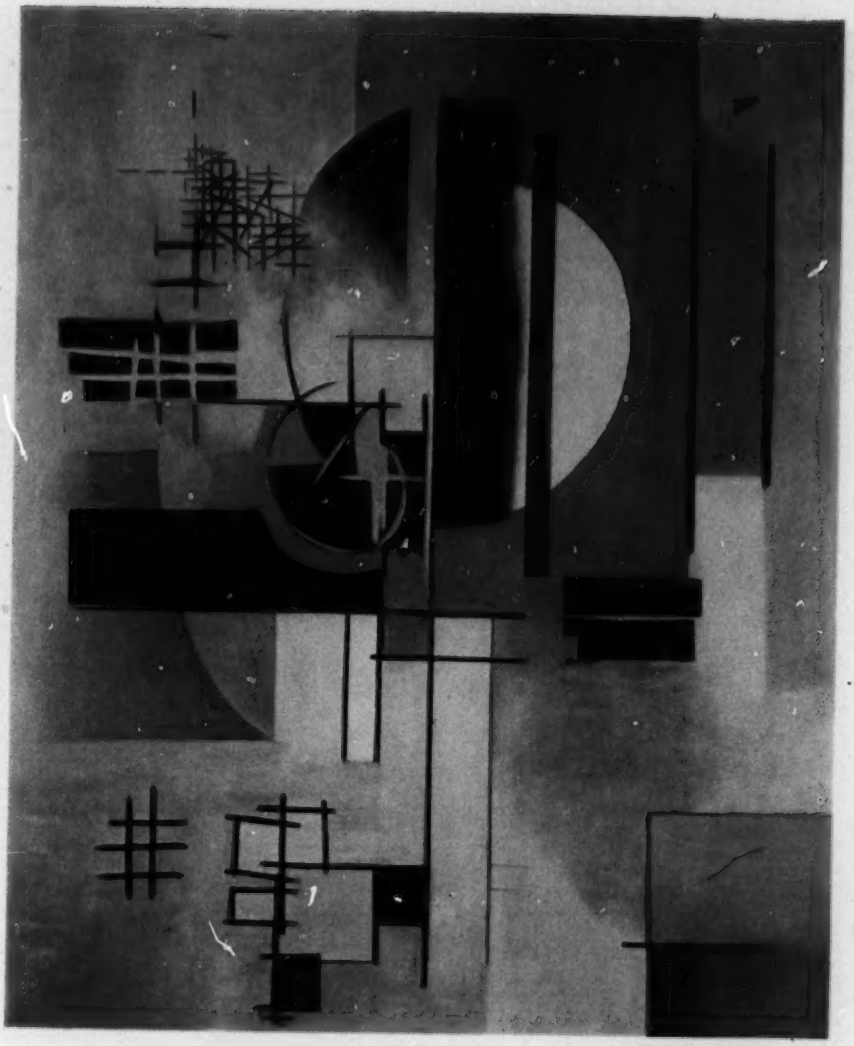

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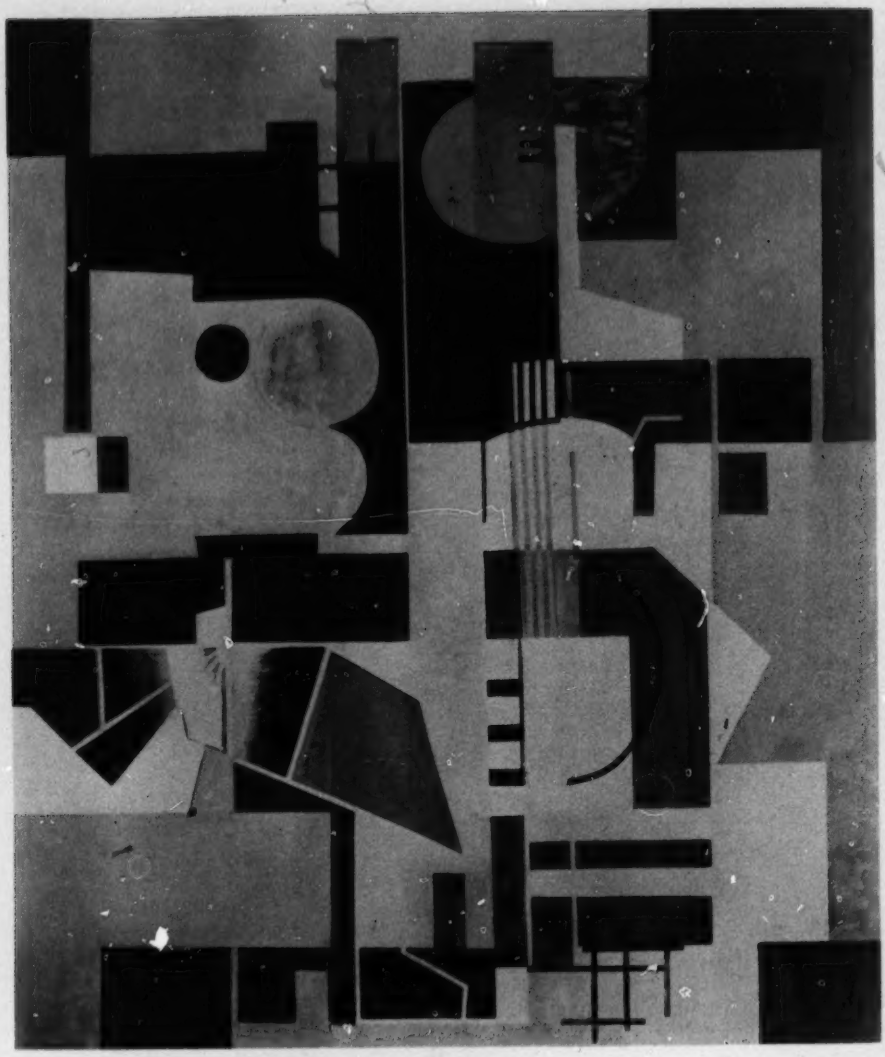

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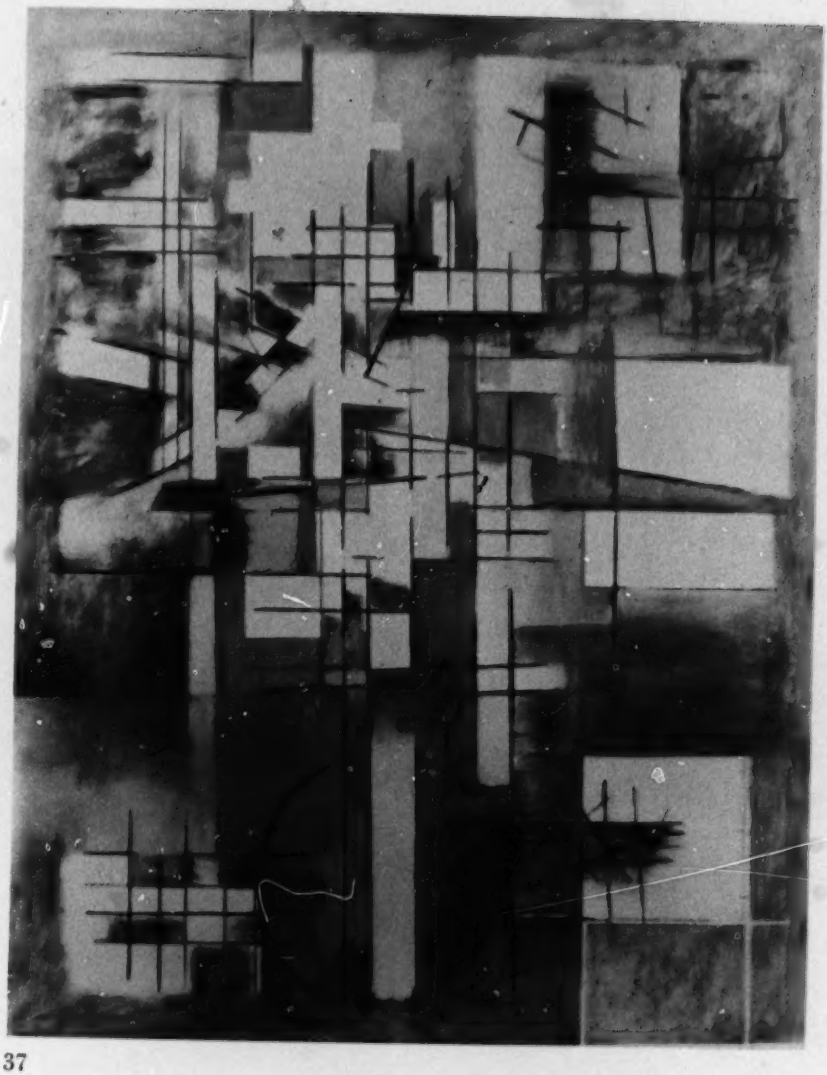

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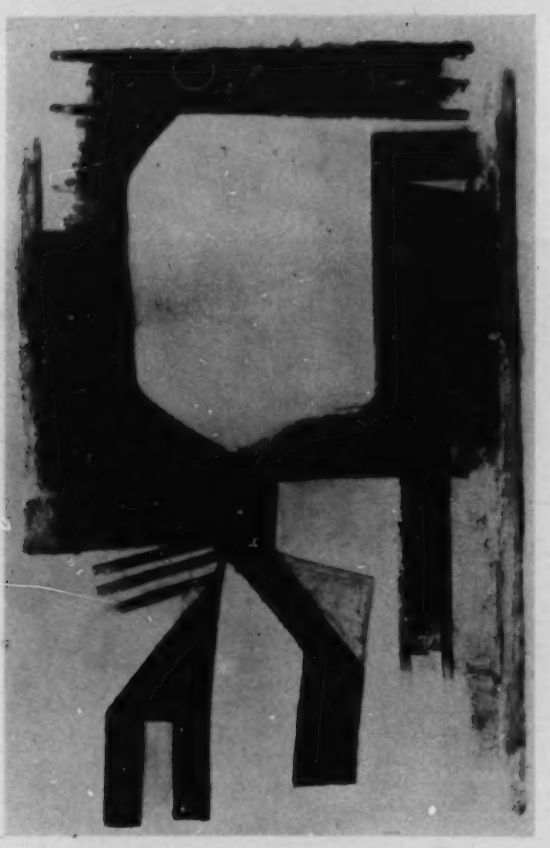

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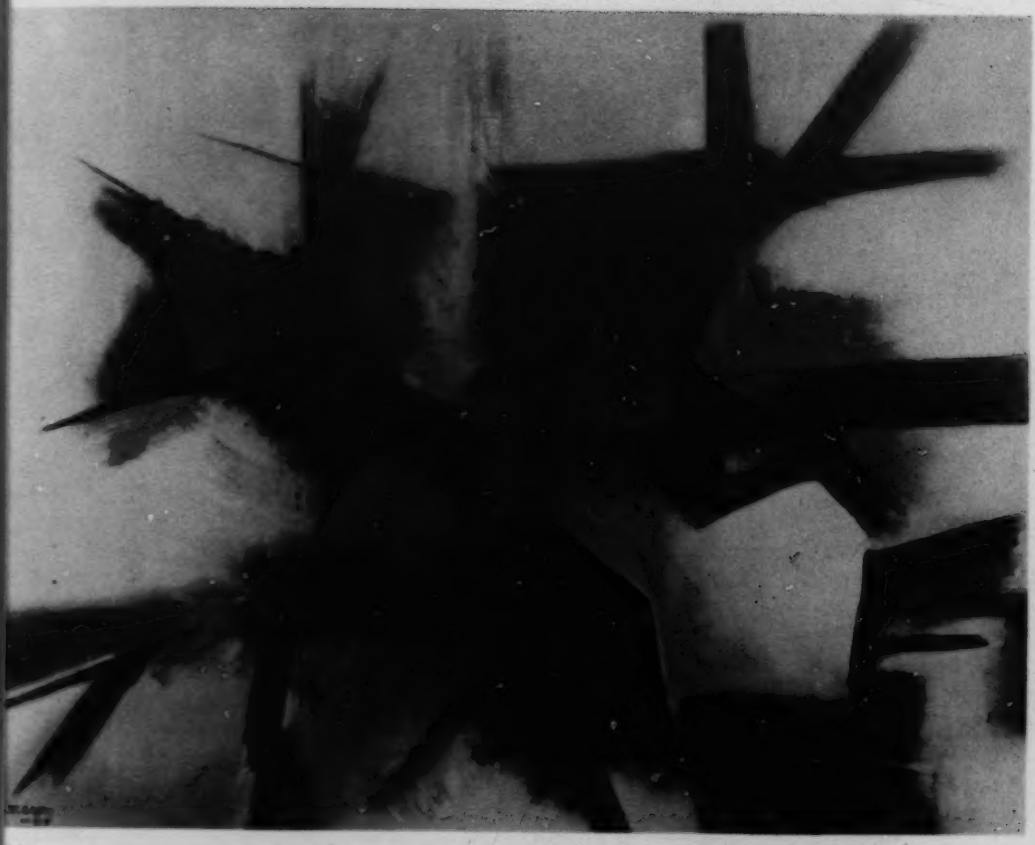

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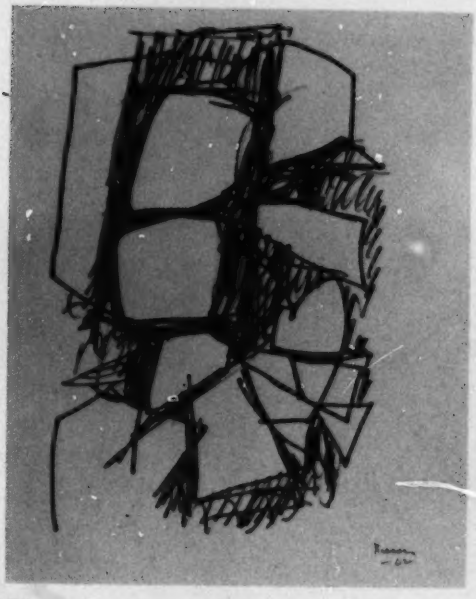

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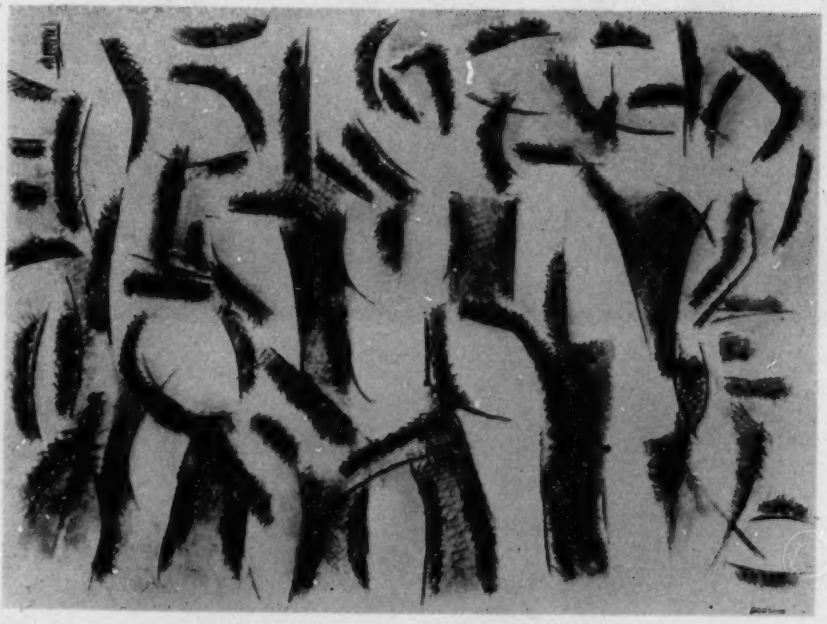

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Museum of New Mexico, Santa Fe, October 6-27, 1948.

Reviews: "Xceron Paintings Exhibited at State Art Gallery", *Santa Fe New Mexican*, Santa Fe, October 14, 1948.

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University of New Mexico, Albuquerque, November 4-27, 1948.

Review: "Out-of-Town Show at UNM Gallery: Jean Xceron Paintings Hung", *Albuquerque Journal*, Albuquerque, November 10, 1948.

Carlsbad Library Museum, Carlsbad, New Mexico, December 1-15, 1948.

Review: "Roderick Mead gives Gallery Talk at Opening of Xceron Show Today", *Carlsbad Argus*, Carlsbad, December 5, 1948.

Art Gallery, UCLA, Los Angeles, January 24-February 14, 1949.

Review: MILLIER, ARTHUR. "The Arts", *Los Angeles Times*, Los Angeles, February 6, 1949.

Art Center of La Jolla, March 1-31, 1949.

Review: KLAPP, FREDA L. "Current Art Exhibition Impressive", *La Jolla Light*, La Jolla, March 17, 1949.

Santa Barbara Museum, April 12-28, 1949.

Review: D. B. *Santa Barbara*, Santa Barbara, April 3, 1949.

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Review: University Herald, Seattle, July 7, 1949.

Xceron, Sidney Janis Gallery, New York, June 12-24, 1950.

Reviews: LOUCHHEIM, ALINE B. "Among the New Shows", *The New York Times*, New York, June 18, 1950.

CHANIN, A. L. "World of Art", *The Sunday Compass*, New York, June 25, 1950.

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Reviews: PRESTON, STUART. *The New York Times*, New York, April 20, 1957, p. 9.

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Reviews: PRESTON, STUART. "International Set", *The New York Times*, New York, April 24, 1960.

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Reviews: PRESTON, STUART. "Recent Watercolors", *The New York Times*, New York, May 20, 1961.

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Reviews: LEVICK, L. E. "Art and Artists: Abstract Show Offers Realist 'Fringe Benefits'", *New York Journal American*, New York, section 7, April 21, 1962.

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Xceron: Exhibition of Recent Paintings, Rose Fried Gallery, New York, April 3-May 2, 1963.

Reviews: "Jean Xceron", *New York Herald Tribune*, New York, April 6, 1963.

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Review: "The Art World: New Exhibits Here Offer Variety", *Chicago American*, Chicago, November 17, 1963.

Xceron: Recent Oils, Watercolors and Drawings, Rose Fried Gallery, New York, April 22-May 23, 1964.

Reviews: GENAUER, EMILY. "The Galleries: Jean Xceron", *New York Herald Tribune*, New York, April 25, 1964.

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GROUP EXHIBITIONS

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Review: FAIGAIROLLE, A. DE. "Asphalte, 6 tableau sonore derrière lequel il retentit quelque chose", *L'Intransigeant*, Paris, December 6, 1929.

Greek Artists in Paris, Zappeion, Athens, November-December 1930.

Contemporary French Painters, Arts and Crafts Club, New Orleans, March-April 1931. Catalogue by E. Tériade.

Exposition Artistes Américains de Paris, Galerie de la Renaissance, Paris, January 18-February 6, 1932. Catalogue preface by Chil Aronson.

Review: TÉRIADE, E. "Les artistes Américains", *L'Intransigeant*, Paris, January 25, 1932.

Collection des Cahiers d'Art, Hotel Drouot, Paris, auction April 12, 1933. Catalogue: *Moniteur des Ventes*.

Revista Anual do Salão de Maio, Mayo Gallery, São Paulo, opening May 11, 1939. Catalogue introduction by Flavio Carvallio.

Art of Tomorrow, Museum of Non-Objective Painting, New York, opening June 1, 1939. Catalogue introduction by Hilla Rebay.

Review: M.U. "Art of Tomorrow: Guggenheim Non-Objective Painting on View in New Gallery", *New York Sun*, New York, June 10, 1939.

Oeuvres des artistes après 1920, Galerie Charpentier, Paris, July 17-31, 1939. 2nd exhibtion of Salon des Réalités Nouvelles.

Golden Gate Exposition of Contemporary American Painting, Palace of Fine Arts, San Francisco, March-December 2, 1939. Group loan from the Museum of Non-Objective Painting, New York.

Review: MORLEY, C. L. "San Francisco presents One Man's Opinion of Living American Art", *Art Digest*, New York, vol. 13, no. 12, March 15, 1939, pp. 27-32; addendum: "Living Americans", pp. 6-46.

American Art Today, United States Pavilion, New York World's Fair, opening September 28, 1939. Catalogue introduction by Holger Cahill.

Review: BEAR, D. "American Art Today", *Art Digest*, New York, vol. 13, no. 17, June 1, 1939, pp. 20-25, 31.

Exhibition of Contemporary Greek and Greek-American Art, Greek Pavilion, New York World's Fair, opening August 25, 1939.

Group Exhibition, Pinacotheca Gallery, New York, October 15-November 1, 1940.

Art Auction for Aid to Greece, Barbizon Plaza Hotel Galleries, New York, December 22, 1940. Sponsored by Greek War Relief Association.

Contemporary American Artists, R. H. Macy's Company, New York, opening January 6, 1942. Exhibition organized by Samuel Kootz.

Artists of the United Nations, National Arts Club Galleries, New York, February 4-March 1, 1942.

Masters of Abstract Art, New Art Center, New York, April 1-May 15, 1942. Catalogue foreword by Stephen C. Lion. Helena Rubenstein's Gallery.

Third Group Show Commemorating the Fifth Anniversary of the Solomon R. Guggenheim Foundation, Museum of Non-Objective Painting, New York, June 25-October 1, 1942.

Review: "American Non-Objective Painting Reviewed", *Art Digest*, New York, vol. 16, no. 19, August 1, 1942, p. 12.

Art as Exhibited from 1922 to 1942, Nierendorf Gallery, New York, opening December 8, 1942.

American Modern Artists, Riverside Museum, New York, January 17-February 27, 1943.

Benefit of Greek War Relief, Marquie Gallery, New York, June 15-30, 1943.

Exhibition of Sculpture and Drawings, Chinese Gallery, New York, December 7-30, 1944. Organized by Federation of Modern Painters and Sculptors.

1st Biennial Exhibition of Drawings by American Artists, Los Angeles County Museum, February 18-April 22, 19[illegible]

Contemporary American Painting, California Palace of the Legion of Honor, San Francisco Museum, May 17-June 17, 1945. Catalogue introduction by Jermayne Mac[illegible]

Group Exhibition, Pinacotheca Gallery, New York, May 25-June 16, 1945.

Portrait of America: 2nd Annual Artists for Victory, Rockefeller Center, New York, November 1945. Organized by Pepsi-Cola Company.

Cubist and Non-Objective Paintings, John Herron Art Museum, Indianapolis, December 29, 1946-February 2, 1947.

121st Annual Exhibition, National Academy of Design, New York, January 4-22, 1947.

3rd Summer Exhibition of Contemporary Art, State University of Iowa, Iowa City, June 15-30, 1947.

Zeitgenässische Kunst und Kunstpflege in U.S.A., Kunsthaus, Zurich, October-November 1947. Catalogue introduction by W. Wartmann, essay by Hilla Rebay.

Exhibition, Columbus Gallery of Fine Arts, Ohio, February 26-March 28, 1948.

Art Américain Contemporain, Galerie Georges Giroux, Brussels, March 20-April 10, 1948. Catalogue biographical note on Xceron by Alonzo Lansford.

The Eva Underhill Holbrook Memorial Collection, Museum of Fine Arts, University of Georgia, Athens, 1948. Catalogue foreword by Harmon Caldwell.

Artists for Neighborhood Art, Sidney Janis Gallery and Betty Parsons Gallery, New York, auction February 12, 1949.

Contemporary American Painting, Morse Gallery of Art, Rollins College, Winter Park, Florida, March 1949. Organized by Ferargil Gallery, New York.

10th Anniversary Exhibition, Museum of Non-Objective Painting, New York, May 31-September 1949.

Group Exhibition, Lotos Club, New York, to March 5, 1950. Organized by Federation of Modern Painters and Sculptors.

Contemporary American Paintings, John Herron Art Museum, Indianapolis, January 7-February 4, 1951.

The Evolution in Painting from 1900 to 1952, Museum of Non-Objective Painting, New York, opening April 29, 1952.

Mostra Fondazione Solomon R. Guggenheim, Fondazione Origine, Rome, January 24-February 20, 1953.

The Classic Tradition in Contemporary Art, Walker Art Center, Minneapolis, April 24-June 28, 1953. Catalogue introduction by H. H. Arnason; summary, *Art Digest*, New York, vol. 27, no. 13, April 1, 1953, p. 7.

Celebrity Art Show: Exhibition and Sale, Delmonico Hotel, New York, March 19, 1954.

The Greek Earthquake Appeal, Sotheby Gallery, London, October 4-6, 1954. Auction.

Nebraska Art Association: 65th Annual Exhibition, Joslyn Art Museum, Omaha, April 10-May 10, 1955.

Museum of Modern Art, Tokyo, 1955. American Abstract Artists exhibition.

International Collage Exhibition, Rose Fried Gallery, New York, February 13-March 17, 1956.

Seven-man Exhibition, Rose Fried Gallery, New York, May 31-July 1, 1956.

Presented by the Georgians, Yale University Art Gallery, New Haven, February 27-March 13, 1957.

The Sphere of Mondrian, Contemporary Arts Museum, Houston, February 27-March 24, 1957.

Trends in Watercolor Today, The Brooklyn Museum, New York, April 9-May 26, 1957.

Silvermine Guild of Artists, Silvermine School, New Canaan, September 26-October 25, 1957.

20th Century Works of Art, University of Illinois, Urbana, September 29-October 27, 1957. Catalogue foreword by Allan S. Weller.

Collage in America, Zabriskie Gallery, New York, December 1957.

Exhibition and Sale: American and European Artists, Treatment Center, New York Psychoanalytic Institute, New York, January 17-19, 1958.

Dedication Exhibition, Georgia Museum of Art, University of Georgia, Athens, January 28-February 28, 1958.

The University of Illinois Collection of Twentieth Century Painting, School of Art, Syracuse University, November-30-December 29, 1959.

20th Century Art Exhibition and Sale, Post Graduate Center for Psychotherapy, New York, January 18-23, 1960.

The Current Scene: American Painting and Pure Abstraction, The Classic Image, Esther Stuttman Gallery, New York, November 8-December 3, 1960.

Dedication Exhibition, Krannert Art Museum, University of Illinois, Urbana, May 20-June 1961.

International Avant Garde, Art Association of Newport, Rhode Island, July 15-30, 1961. Organized by Rose Fried Gallery, New York.

Contemporary Painting, Yale University Art Gallery, New Haven, December 7, 1961-February 4, 1962.

Exposition International du Constructivisme, Musée d'Art Moderne de Céret, France, opening September 8, 1962.

Recent American Drawings, Louis Alexander Gallery, New York, September 25-October 13, 1962.

Cézanne and Structure in Modern Painting, The Solomon R. Guggenheim Museum, June 2-October 13, 1963.

Review of the Season 1962-1963, Parke-Bernet Galleries, New York, June 18-July 27, 1963. Organized by Art Dealers Association of America.

The Classic Spirit in 20th Century Art, Sidney Janis Gallery, New York, February 2-29, 1964.

Review: KELLY, EDWARD. "Humanism in Geometric Art", *Art Voices*, New York, vol. 3, no. 3, March 1964, pp. 23-24.

Exhibition of Paintings and Sculpture, Riverside Museum, New York, May 3-August 2, 1964.

Society for Contemporary American Art: 24th Annual Exhibition, Chicago Art Institute, May 3-31, 1964.

American Art Today, New York Pavilion of Fine Arts, World's Fair, New York, June 22-October 22, 1964.

West Side Artists: New York City, Riverside Museum, New York, September 27-November 8, 1964.

Abstraction, Expressionism, Abstract-Expressionism, International Gallery, Baltimore, October 14- November 7, 1964.

Rickey Collection, Albany Institute of History and Art, New York, March 12-April 4, 1965. Catalogue note by George Rickey.

Artists for Core, Graham Gallery, New York, April 29-May 8, 1965.

GROUP EXHIBITIONS: Recurring and Traveling

AMERICAN ABSTRACT ARTISTS

4th Annual Exhibition, Galerie St. Etienne, New York, May 22-June 12, 1940. Catalogue introduction by George L. K. Morris.

5th Annual Exhibition, Riverside Museum, New York, February 9-23, 1941.

6th Annual Exhibition, American Fine Arts Gallery, New York, March 9-23, 1942.

7th Annual Exhibition, Riverside Museum, New York, March 16-April 25, 1943.

9th Annual Exhibition, Riverside Museum, New York, March 11-April 15, 1945.

10th Annual Exhibition, American-British Art Center, New York, March 25-April 13, 1946.

18th Annual Exhibition, Riverside Museum, New York, March 7-28, 1954.

20th Annual Exhibition, Riverside Museum, New York, April 8-May 20, 1956.

21st Annual Exhibition, Riverside Museum, New York, April 22-May 11, 1957.

22nd Annual Exhibition, Riverside Museum, New York, March 2-30, 1958.

24th Annual Exhibition, Riverside Museum, New York, February 28-March 27, 1960.

25th Annual Exhibition, Lever House, New York, April 3-21, 1961.

26th Annual Exhibition, IBM Gallery, New York, February 5-24, 1962.

27th Annual Exhibition, East Hampton Gallery, New York, May 7-June 1, 1963.

29th Annual Exhibition, Riverside Museum, New York, March 9-April 24, 1965.

AMERICAN FEDERATION OF ARTS

Exhibitions circulating in United States:

Contemporary Trends, 1954. Organized by the Federation of Modern Painters and Sculptors.

Purist Painting, 1960-1961.

Elements of Modern Art II, February-May 1965. Organized by The Solomon R. Guggenheim Museum.

CARNEGIE INSTITUTE, Pittsburgh

Directions in American Painting, October 23-December 14, 1941.

Reviews: "Carnegie Institute Exhibition Opens", *Athene*, Chicago, vol. 2, no. 10, October 1941, pp. 5, 17.

GAUL, HARVEY. "Directions in American Painting", *Musical Forecast*, Pittsburgh, vol. 41, no. 3, November 1941, pp. 5-10.

Painting in the United States:

October-November 1942;

October 14-December 12, 1943;

Review: B[OSWELL], P[EYTON] JR. "Carnegie Presents Cross-Section of Painting in the United States", *Art Digest*, New York, vol. 18, no. 2, October 15, 1943, pp. 5-6, 30.

October 12-December 10, 1944.

Review: RILEY, M. "Carnegie Institute Opens Exciting Survey of American Painting", *Art Digest*, New York, vol. 19, no. 2, October 15, 1944, pp. 5-6, 24.

October 10-December 8, 1946;

October 9-December 7, 1947;

October 14-December 12, 1948;

Review: BREUNING, MARGARET. "Carnegie Opens Its Fifth Survey of Painting in the United States", *Art Digest*, New York, vol. 23, no. 2, October 15, 1948, pp. 9-10.

October 13-December 11, 1949.

Pittsburgh International, October 19-December 21, 1950.

FEDERATION OF MODERN PAINTERS AND SCULPTORS

4th Annual Exhibition, National Arts Club, New York, March 14-31, 1944.

5th Anniversary Exhibition, Wildenstein Gallery, New York, September 12-29, 1945.

6th Annual Exhibition, Wildenstein Gallery, New York, September 18-October 5, 1946.

8th Annual Exhibition, Wildenstein Gallery, New York, September 14-October 2, 1948.

9th Annual Exhibition, National Arts Club, New York, October 12-29, 1949.

10th Annual Exhibition, New School for Social Research, New York, opening November 10, 1950.

11th Annual Exhibition, National Arts Club, New York, September 24-October 9, 1951.

12th Annual Exhibition, National Arts Club, New York, 1952.

13th Annual Exhibition, Riverside Museum, New York, January 10-31, 1953.

14th Annual Exhibition, Riverside Museum, February 28-March 12, 1954.

15th Annual Exhibition, Riverside Museum, New York, November 13-December 4, 1955.

16th Annual Exhibition, Riverside Museum, New York, November 4-25, 1956.

18th Annual Exhibition, Riverside Museum, New York, November 2-23, 1958.

20th Annual Exhibition, Riverside Museum, New York, October 30-November 27, 1960.

21st Annual Exhibition, Riverside Museum, New York, November 12-December 10, 1961.

22nd Annual Exhibition, Lever House, New York, January 13-27, 1963.

23rd Annual Exhibition, Lever House, New York, January 12-26, 1964.

24th Annual Exhibition, Lever House, New York, January 10-24, 1965.

ROSE FRIED GALLERY, New York

Modern Masters:

December 15, 1952-January 15, 1953;

November 20-December 1961;

January 11-February 15, 1964.

GROUP INTIME, Ferargil Gallery, New York, 1946, 1948-1952.

THE SOLOMON R. GUGGENHEIM MUSEUM, New York

Before 1953 The Museum of Non-Objective Painting *Traveling exhibitions*, circulating in United States:

Circulating Exhibition, 1951-1952.

Eighteen Non-Objective Paintings, 1951-1953.

Watercolors, 1960-1961.

Participated in The Solomon R. Guggenheim Museum's extended loan program, 1953-1961.

Group exhibitions at the Museum:

Loan Exhibition

openings: June 15, October 15, 1943;
April 15, October 15, 1944;
June 6, December 5, 1945;
June 5, October 15, 1946;
February 12, July 15, October 15, 1947;
October 11, 1949;
February 21, June 20, November 14, 1950;
April 3, November 27, 1951.

Selection IV, October 6, 1954-February 27, 1955.

Selection VI, January 25-May 1, 1956.

Summer Selection, 1962, July 3-September 30, 1962.

Museum Collection, Spring 1963, April 19-June 2, 1963.

INTERNATIONAL COUNCIL OF THE MUSEUM OF MODERN ART, New York

Abstract Drawings and Watercolors: U.S.A., circulated January 14, 1962-May 28, 1963 to:

Museo de Bellas Artes, Caracas; Museu de Arte Moderna, Rio de Janeiro; Museu de Arte Moderna, São Paulo; Museo de l'Arte Moderno, Buenos Aires; Museo Municipal de Bellas Artes, Montevideo; Reifschneider Gallery, Santiago; Instituto de Arte Contemporaneo, Lima; Casa de la Cultura Equatoriana, Guayaquil, Ecuador; Museo de Arte Colonial, Quito, Ecuador; Museo Nacional, Bogota; Instituto Panameno de Arte, Panama; Palacio de Bellas Artes, Mexico City.

SALON DES REALITÉS NOUVELLES

Musée des Beaux-Arts de la Ville de Paris:

1st exhibition, 1947; 2nd exhibition, July 1948; 4th exhibition, 1950; 5th exhibition, June 1951; 6th exhibition, July 1952; A group of paintings loaned annually by The Museum of Non-Objective Painting.

SALON DES SURINDÉPENDANTS

Porte des Versailles, Paris:

4th exhibition opening October 16, 1931; 6th exhibition, October-November 1933; 7th exhibition, October-November 1934.

Review: RAYNAL, MAURICE. "La Jeunesse aux 'Surindépendants'", *L'Intransigeant*, Paris, October 29, 1933.

SOCIETY OF INDEPENDENT ARTISTS

Fifth Annual Exhibition, Waldorf Astoria, New York, opening March 6, 1921.

Sixth Annual Exhibition, Waldorf Astoria, New York, opening March 12, 1922.

TOLEDO MUSEUM OF ART, Ohio

Contemporary American Painting: 34th Annual Exhibition, June-August 1947;

35th Annual Exhibition, June-July 1948.

UNIVERSITY OF ILLINOIS, Urbana

Exhibition of Contemporary American Painting: First Annual, Spring 1948.

Second Annual, February 27-April 3, 1949;

Third Annual, February 26-April 2, 1950;

Fourth Annual, March 4-April 15, 1951. Purchase prize awarded to Xceron.

Reviews: "Six New Yorkers Win Illinois University Art Prizes", *The New York Times*, New York, April 10, 1951.

"Illinois' Faculty Makes Its Choice", *Art Digest*, New York, vol. 25, no. 14, April 15, 1951, p. 11.

"Xceron's *Beyond White* Bought by Illinois University", *Atlantis*, New York, May 13, 1951.

ZIOCAS, E. *Krikos*, London, nos. 8-9, May-June 1951, p. 34.

Contemporary American Painting and Sculpture: Sixth Annual, March 1-April 12, 1953;

Eighth Annual, March 3-April 7, 1957;

Eleventh Annual, March 3-April 7, 1963.

(Recurring exhibition with changed title)

WHITNEY MUSEUM OF AMERICAN ART, New York

Annual Exhibition of Contemporary American Painting: December 10, 1946-January 16, 1947; November 10-December 31, 1950; November 6, 1952-January 4, 1953; November 9, 1955-January 8, 1956; December 11, 1963-February 2, 1964.

THE SOLOMON R. GUGGENHEIM MUSEUM

STAFF

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Curator	*Lawrence Alloway*
Associate Curator	*Louise Averill Svendsen*
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Librarian	*Mary Joan Hall*
Public Affairs	*Everett Ellin*
Membership	*Carol Tormey*
Registrar	*Alice Hildreth Goldman*
Conservation	*Orrin Riley and Saul Fuerstein*
Photography	*Robert E. Mates*
Custodian	*Jean Xceron*
Business Administrator	*Glenn H. Easton, Jr.*
Administrative Assistant	*Viola H. Gleason*
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Building Superintendent	*Peter G. Loggin*
Head Guard	*Fred C. Mahnken*

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Dena, New York: Portrait of Xceron.

Otto Nelson, New York: Portrait by Torres García; nos. 43, 47, 50, 55.

John D. Schiff, New York: nos. 48, 52, 53.

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